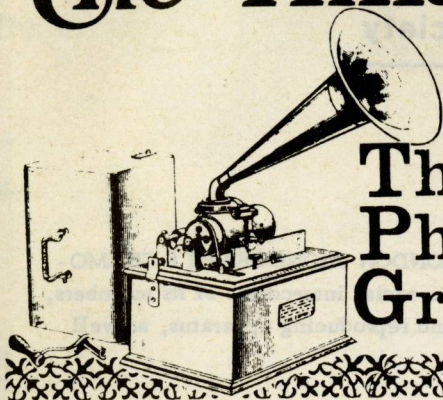


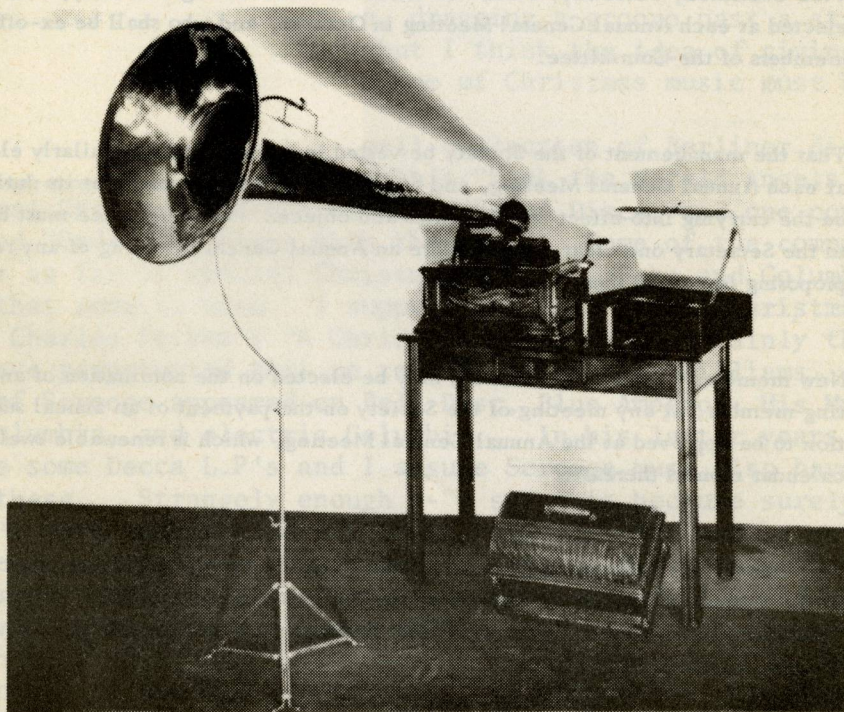
The Hillandale News



The official journal of the
**The City of London
Phonograph and
Gramophone Society**
inaugurated 1919

NO. 70

DEC 1972



COLUMBIA BC PHONOGRAPH (see page 236)

Rules of the Society

1. That the Society shall be called THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY, and that its objects shall be the social intercourse of its members, as well as the scientific and musical study of sound reproducing apparatus, as well as its applications.
2. That the Officers of the Society shall consist of a President, Vice President, Chairman, Vice Chairman, Secretary, Financial Treasurer and Meeting Secretary, who shall be elected at each Annual General Meeting in October, and who shall be ex-officio members of the Committee.
3. That the management of the Society be vested in a Committee, similarly elected at each Annual General Meeting, and with power to co-opt, and that its duties shall be the carrying into effect of these rules and objects. Written notice must be given to the Secretary one clear month before an Annual General Meeting of any resolution proposing to amend these rules.
4. New members (ladies or gentlemen) may be elected on the nomination of any existing member, at any meeting of the Society on the payment of an annual subscription to be approved at the Annual General Meeting, which is renewable twelve calendar months thereafter.
5. The Financial Treasurer shall, once in every year, submit a statement of Accounts of the Society to an Auditor elected by the Society and shall furnish a Balance Sheet for the financial year ending October for the inspection of members at each Annual General Meeting.

The Official Journal of

THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY
 (Inaugurated 1919)

No. 70

DECEMBER 1972

Chairman's Chat

Once again Christmas is upon us and our thoughts turn towards presents. Record magazines and shops exhort us to buy for Christmas, and the critics pick out their best six records so that we are in no doubt what to buy. This turns the mind towards Christmases gone by, for in this ever-changing world, surely here is one of the things connected with our hobby which has endured. The original concept of sound reproduction, dragging a groove past a stylus has as yet not been superseded, but I think the idea of giving records for Christmas, and the issue of Christmas music must be nearly as old.

Your Chairman has in his small collection of Berliner discs, one dating from 1899 of Mendelssohn's "Hark the Herald Angels Sing", and several Christmas carols on early Pathé Discs, and one comic one called "Dad's Christmas with the boys". Some of the companies even went as far as special Christmas labels - Beka and Columbia are two that come to mind. I suppose the most famous Christmas story is Charles Dicken's "A Christmas Carol" and certainly the man to have perpetuated this on records is Bransby Williams. His version of Scrooge appeared on Bell Disc, Blue Amberol, His Master's Voice, Columbia, and electric Columbia. In his latter years he also made some Decca L.P's and I assume Scrooge must also have been on these. Strangely enough -- I say this because surely an actor's work consists mainly of re-creating the past by words and actions -- strangely enough he had no time for vintage records. I once wrote to him after seeing him on television, telling him about some Winner records I have of him, but he dismissed them as not worth hearing.

Thinking of the Old-Timers puts in mind another veteran who has passed away since our last issue - Hetty King. She was in the front rank of male impersonators and her acting career started when

she was quite a small girl. She was invited to the Society's Golden Jubilee Dinner, but, unfortunately for us, she declined. We were all very sorry. Unfortunately too for us she made very few records.

Turning to Society matters for a few moments, it is too soon after the A.G.M. to assess how the meetings are coming along, but at least the magazine is picking up and with our willing band of workers, it is our belief that the next issue will be right on time. Please, if you have any articles, long or short, anecdotes or any comments connected with our hobby, send them along to Bill Brott as soon as you can so that the next magazine can be got under way.

A gentleman who writes articles on collecting for "The Guardian" phoned me up a few nights ago for information as he was doing a write-up for the sale of phonographs to take place at Christie's Auction Rooms in December. I was able to enlighten him on a few points and he promised to mention our Society in his article. This was for "The Guardian" of the 9th of December.

In closing, may I wish all Members the Season's compliments, the best of luck in 1973 and may those rare records that we all want turn up.

LEN WATTS.

Talking Machine Pioneers No. 5

DR. W. MICHAELIS

(from TALKING MACHINE NEWS, Aug. 1904).

"Something absolutely new and marvellously cheap" was the opinion our representative formed after a short interview he had a day or two ago with Dr. W. Michaelis, the inventor of the NEOPHONE, at his offices in Maiden Lane.

Many a time have our readers asked for a disc machine to play with the ordinary sapphire pointed diaphragm. In many cases we are afraid their chief objection was the trouble in replacing the needle after each disc has been played, and now the NEOPHONE, which might be called a disc-phonograph, is ready for those enquirers.

Dr. Michaelis has been associated with the talking machine trade in England and abroad for a great number of years, and hardly a name connected with the trade can be mentioned to him but that he knows the individual, and has interesting facts to relate about him. He has managed branch offices of the Gramophone Company at various continental cities, and now, after proving the value of his invention by successful sales on the continent, has come to England on a short visit to exploit his invention.

We asked him what advantages he claimed for his machine and discs compared with those at present on the market.

"Regarding the machine", was the reply, "the first feature which I consider an advantage to those who favour discs is the absence of a needle, for which I have substituted a sapphire ball-shaped point on a diaphragm, similar in make to the well-known phono diaphragms, but perfectly unbreakable, as the sapphire and mica plate are protected by a steel bar, somewhat similar to the needle holder on a sound box, but instead of this, NEOPHONE users may employ, if they wish, any phonograph diaphragm they may possess. The tone is considered by experts to be more natural and less unpleasant than when a needle is persistently scratching over a rough composition. This is undoubtedly aided by my records, which again are unbreakable, and are composed of a special composition which has the smooth appearance and finish of white china.

"But do the records last?"

"Well, just handle this and see for yourself. Cannot you believe that the wear of the actual writing must be less than if a sharply-pointed steel needle was continually scratching particles away? Another advantage I claim is that my machines are constructed with all the latest improvements, and as they will retail at two guineas complete for the concert size machine, and the 7½ in. discs at sixpence, and the 10½ in. at one shilling, we beat all previous prices if quality is taken into account."

"Yes, Doctor," said our representative, "but what about the poor dealer?"

"Our enormous output will allow us to give the public the fullest advantage, and our dealers will also have as large, if not larger, discount than they obtain for other goods."

"What kind of talent is being used for so cheap a record?"

Dr. Michaelis at once took from his desk a list of five hundred selections by leading artistes and bands.

"Yes," said our representative, "but do you intend to enlarge your repertoire from time to time?"

"We have not lost a moment," said the Doctor, "in arranging each month to issue a supplementary list, and rest assured that whatever we think the market most needs, we shall endeavour to supply."

An assistant then played a selection of our own choice in both sizes. We were particularly struck with the band selections, the individual instruments standing out in natural tones where solos were performed, the accompaniment being properly subdued. An examination of the instrument showed that due attention is not only given to the outer appearance, but that the movement is made to last, and altogether it strikes one as marvellous how such a machine can be retailed at such a price. All arrangements have been made, we are told,

to meet the demand which no doubt will be made upon the manufacturers of the NEOPHONE during the season just commencing.

.....

This account of the Neophone Company and Dr. Michaelis differs in detail to that in THE FABULOUS PHONOGRAPH p. 126 (British Edition). Although the offices were in Maiden Lane (as were those of The Gramophone & Typewriter Company), contemporary advertisements gave it also at Roseberry Avenue, and Gelatt in Finsbury Square. The record sizes were continental too; these were white laminated discs to start with, with Wedgwood type labels, but where found, the layers seem to have come apart through damp or sunlight. The later records were black with blue or red Wedgwood type labels, and those heard seem very forward in volume. Has any member ever seen or found a NEOPHONE 20 in. "L. P." record of 1906? - Ed.

The Day Before Yesterday No. 4

By Patrick Carey.

A series in which some of the items in TALKING MACHINE NEWS of 65 years ago are examined. It is hoped that these and subsequent extracts will help members to know more about their records and machines.

In SEPTEMBER 1907 Columbia reduced 10 in. records to 2s., and 12 in. to 4s..... The Graphophone TRUMP phonograph announced, with petalled horn and Lyric reproducer, £2.2s.0d.; The Graphophone REGENT disc machine announced, 8-petalled horn and patent needle-holding clip, £5.5s.0d..... Pathephone Modele F disc machine cost £2.10s.0d..... The giant TROMBOPHON, manufactured by Carl Below, Mammuth Werke, Leipzig, 7ft. 4in. high, diameter of horn bell 34 in..... Odeon offered double-sided records - Concert size 10 $\frac{3}{4}$ in., Opera size 12 in., Grand Opera 13 $\frac{3}{4}$ in., Standard 7 $\frac{1}{2}$ in..... Imperial records, single-sided cost 2s. each; the first selection were of sacred songs; agent Gilbert Kimpton & Co., Peninsular House, Monument Street, London, E.C..... F.M. Russell & Company, Junction Works, Hythe Road, Willesden, announced the Russell Indestructible Cylinder, unbreakable and not injurious to a genuine sapphire (actually these did not appear until November) other newcomers in the cylinder world in September were The Premier Manufacturing Company, 81 City Rd., London, with works at Wandsworth; they announced the Clarion Cylinder at 9d. in the following month..... John G. Murdoch & Co. Ltd., 91/93, Farringdon Road, E.C. offered three more imported phonographs, the PEARL at £1.12s.6d., with 7-panel green flower horn, the RUBY at £2.5s.0d. with solid brass flower horn, and the DIAMOND at £3.15s.0d. with 6 in. mandrel..... Edison phonographs were now sold with gold striped, black morning glory horns and new horn stand..... the WHITE LEADER phonograph announced at £3.3s.0d. with 7-panelled flower horn..... C.F. Kindermann & Co., of Berlin, advertised the ALLIANCE disc talking machines, a somewhat elaborately decorated series playing

both lateral and vertical cut records. . . . Mansell's Attachment, a counterweight device, could be fixed to most soundboxes, and a reduction of record wear was claimed; this cost 5s. 9d. , while in 1972 equipment to minimise record wear is still being offered to the enthusiast.

PATRICK CAREY replies to the Reader's Letter enquiry in the August issue of HILLANDALE NEWS, as follows:-

"The TALKING MACHINE NEWS & CINEMATOGRAPH CHRONICLE published more news about the talking machine than about the cinematograph, although in the field of early sound films, reference was made to such equipment as the Gaumont 'Chronophone', and later, in Feb. 1910 to Hepworth's 'Vivaphone'. The latter will be featured, if sufficient material is available, in a future issue of HILLANDALE NEWS. At about that date, or perhaps a little before, the words CINEMATOGRAPH CHRONICLE was dropped from the TALKING MACHINE NEWS title. No doubt serious study has been made of pre-Vitaphone talking pictures, but few references are to hand, and I cannot find anything to help the enquirer about experiments at the Hippodrome in West London".

Fifty Years of British Broadcasting

Some notes from the London Correspondent.

There is nobody living in Britain, surely, who has managed to avoid hearing that the B. B. C. started broadcasting on November 14th, 1922; for the past month we have been saturated with programmes of reminiscence - most of them very good - on radio and television. Your correspondent, feeling perhaps he had had a surfeit of these memories went along to the old Langham Hotel opposite Broadcasting House to see what it was all about, and particularly what would be of especial interest to students of recorded sound.

In the technical section, an example of the 'meat-safe' microphone of the very early days was shown - this Marconi-Sykes model appears on the recent commemorative postage stamps - and visitors were invited to record through this and hear the playback through a Brown horn loudspeaker. This microphone was a design of Adrian Sykes of course, who was the first President of this Society and remembered by older members.

Nearby stood an AT Graphophone, and on pressing a button a tape of a coon song cylinder, possibly Billy Golden, could be heard. Examples of B. B. C. recording gear also shown included the Blattnerphone, which used steel tape and weighed 3 cwt. , and two port-

able disc recorders for on-the-spot reporting, the earlier being 'portable' in the heaviest sense of the word, the latter being little larger than the conventional portable gramophone of yesterday, and having a clockwork motor; this was developed for war reporting.

The present-day reporter's tape recorder compared to the heavy Blattnerphone weighs but $2\frac{1}{2}$ lb. and the cassette gives 120 minutes running. For those who complain of too much reporting on B.B.C. news programmes, it may be that the portability of the equipment is culpable.

Of course, recording was much a part of the Exhibition, both in allowing visitors to select extracts from broadcasts of up to 40 years back, and through video tape to demonstrate television techniques.

Altogether a fascinating exhibition, and it is hoped that some members have had a chance to visit it.

A POSSIBLE TYNESIDE BRANCH of our Society is suggested by Mr. David Hinge in a recent letter we received. He would like anyone interested in this project to call in at his Studio on any Saturday or Sunday between ten a.m. and five p.m. The Studio is at [REDACTED] Tynemouth, Northumberland. Anyone calling is also welcome to inspect his paintings and sculptures.

One of his machines, (a Gem), belonged to an old gentleman from Backworth whose father used to hike each Saturday morning from his home to Messrs. Windows in Newcastle, this being a record shop, and would purchase one cylinder and march all the way back to Backworth, and on Sunday morning each week, (weather permitting), the entire population of Backworth would congregate outside his front window; the Gem would be placed ceremoniously on the window sill, the window thrown open, and the latest cylinder played to the over-awed crowd, followed by a selection of popular favourites - Surely one of the first "records by request" programmes!

Mr. Hinge finds that cylinders of his own favourite artists are hard to obtain in his area, and would dearly love to acquire those made by Little Tich, George Robey, Eugene Stratton, and Vesta Tilley, to name but a few.

Miss Jenny Agutter, one of the stars of 'The Railway Children' film, has just bought her first home, a flat in the Holland Park area. She has collected a desk, settee and chairs for it, and Lionel Jeffries has given her a lovely old phonograph.

Henry Seymour Cylinders

On page 201 of the October issue, Joe Pengelly writes of finding an experimental Henry Seymour cylinder, and members might like to know what Henry Seymour himself wrote of his experiments in his book "The Reproduction of Sound" - Editor.

"The 'Amberol', or 200-thread record, was originally moulded in a wax substance, of considerable density on account of the greater risks of injury to so fine a track with a correspondingly finer stylus. Shortly after its appearance upon the English market, and having made some close observations with reference to its friability, and certainly long before the "Blue" Amberol appeared at all, I communicated my impressions to THE TALKING MACHINE NEWS of January 1910, and boldly suggested that the Amberol record in any kind of wax material was not a practical proposition; and having in view my previous experiments with celluloid cylinder records, I declared that only by the adoption of celluloid or similar cellulose material could the technical, as well as the commercial success of the "Amberol" idea be ensured. I stated that I had already produced samples of 200-thread cylinders in celluloid, and that in addition to the greater durability of the record itself, a superior volume and quality of tone was also obtained. I took the commercial wax Amberol record as I found it, and, after treating its surface to render it electrically conductive, immersed it in the sulphate of copper bath connected to a dynamo, and grew an electrotype upon it. This, of course constituted the mould for the celluloid duplicate. I was thereby enabled to make an exact comparison on the questions of durability, volume and fidelity of tone, in actual reproduction, inasmuch as it were easy to obtain any numbers of wax copies for this purpose from the market stock. It is interesting to note that Mr Edison, some two years later, saw the matter in the same light, and thereafter superseded the wax Amberol by the "Blue" (celluloid) Amberol record, which has now achieved a far greater degree of popularity, as well as a higher standard of technical excellence".

The First Year of our Society

Researched by Frank Andrews

APRIL 1919. (An Inugural Meeting was held in April, 1919, when the rules for a new Society were formulated by some members of the North London Gramophone & Phonograph Society).

MAY 1919. (The first General Meeting was held at "The Clachan", Mitre Court, Fleet Street, E.C. 4, on May 28th, at 7 p.m. when the rules were agreed upon and the first recital of cylinders was given).

Report

Rules and Report of First Meeting of City of London Phonograph & Gramophone Society, then known as The London Edison Society.

Chairman: Mr. Norman F. Hillyer. Vice-Chairman: Mr. J.A. Andrews. Hon. Treasurer and Secretary: Mr. J.W. Crawley. Recording Secretary: Mr. C.R.W. Miles. Committee: Mr. J. Dalpra. Mr. J. de Toro. Mr. A.C. Harwood. Mr. J. Howlett. Mr. W. Rattray. Mr. J.E. Humphrey*. Mr. C. Pattisson*. Mr. E.H. Thomas. Mr. W.R. Peacock.

* Reception Stewards.

RULES

1. That the Society shall be called "The London Edison Society", and that its objects shall be the social intercourse of its members as well as the scientific and musical study of sound-reproducing apparatus, and its applications.
2. That the officers of the Society shall consist of a President, Vice-President, Chairman, Vice-Chairman, Treasurer and Financial Secretary, and Recording Secretary, who shall be elected at each annual meeting in May and who shall be ex-officio members of the Committee.
3. That the management of the Society shall be vested in a Committee, similarly elected at each annual meeting (with power to add) and that its duties shall be the carrying into effect these rules and objects. Notice must be given to the Secretary one clear month before an annual meeting of any resolution proposing to amend these rules.
4. New members (ladies or gentlemen) may be elected on the nomination of any existing member, at any meeting of the Society, on the payment of an annual subscription of 5s., which is renewable 12 calendar months thereafter.
5. The Hon. Treasurer shall, once in every year, submit a statement of accounts of the Society to the Committee for audit, and shall furnish a balance sheet up to April 30th for the inspection of members at each annual meeting.

The first general meeting of the above Society was held at the Clachan, Mitre Court, Fleet Street, E.C. 4., on May 28th, at 7 p.m. With an attendance of upwards of forty enthusiasts, the Chairman (Mr. Norman F. Hillyer) proceeded to announce the rules as decided upon at the inaugural meeting held in April. These rules were discussed in detail, and the main points adopted were as follows:- That the Society be called "The London Edison Society", subscription 5s. The meetings to be held on the last Thursday of every month. The President has not yet been appointed, but Mr. Thomas A. Edison has been invited to honour the Society in this capacity. His reply not having been received, the Vice-Presidentship is left open.

The following officers were elected:- Chairman, Mr. Hillyer; Vice-Chairman, Mr. J.A. Andrews; Hon. Treasurer and Secretary, Mr. J.W. Crawley; Recording Secretary, Mr. C.R.W. Miles. Committee: Messrs. Dalpra, de Toro, Harwood, Howlett, Humphrey, Pattisson, and Thomas. Messrs. Rattray and Peacock were added to the Committee. It was proposed and carried unanimously that Mr. R.P. Wykes, of the Northants Society, and Mr. Watts. of the London and Provincial Phonograph Co. and Mr. A. Johnson be elected honorary members. These gentlemen have kindly given donations to the Society. Mr. Crawley announced the result of his search for suitable headquarters, and it was decided to hold the June meeting on the last Thursday at 6.30 p.m. to conclude at 9.30 p.m. in the Food Reform Restaurant, Furnival Street, Holborn, almost opposite Gamage's, when Mr. C.R.

W. Miles will demonstrate wax and Blue Amberols. The rules being agreed upon, the following records were demonstrated. Mr. Dalpra operated his Firewide with enclosed top and Music-Master oak Cygnet horn, lent by Mr. Miles. 26017, "True Friends" March (Johann), Strauss Orchestra; Royal Purple 29015, "Mira di Acerbe Lagrime", Duet, "Il Trovatore", Mme. Rappold and T. Parvis; 3448, "I'll Take You Home Again, Kathleen", Venetian Quartette, Violin, Violoncello, Flute and Harp; 23991, "Your Dear Brown Eyes", Hughes Macklin; 23065, Toreador Song ("Carmen"), P. Dawson; 1817, Lauder in "She's My Daisy" (this record meeting with great applause); Royal Purple 29907, "Farewell to Thee", sung by Frieda Hempel and Criterion Quartette (in English); 23344, "Gem of Wales," N.M. Band; new Blue recording 3395, "Ballet Egyptien" (Luigini), American Symphony Orchestra (this record did not meet with much favour owing to its weak tone, so the National Military Band Blue Amberol record from a wax Amberol Master was played with good effect); 2363, "Springtime" (Troostwyk), violin solo (this was a great success); 27056, "March aux Flambeaux", Garde Republicaine Band; 23445, "Flying Squadron" (one of the National Military Band's finest records); 28181, "Coppelia" Entracte and Valse, Armand Veesey and Orchestra. The proceedings terminated at 10 p.m. by the playing of "God Save the King", Peter Dawson and N.M. Band. We were pleased to welcome Lieut. Simmons, of the Manchester Society, who borrowed four of the Royal Purples, which are to be demonstrated to the Manchester Society on June 2nd.

The enthusiasm shown and the presence of three members of the T.M.N. staff augurs well for future meetings, which will remain almost exclusively cylinder demonstrations.

Further particulars of the Society may be obtained from the Hon. Secretary, Mr. J.W. Crawley, 27, Horsham Avenue, N.12.

C. R. W. MILES,

Recording Secretary.

JUNE 1919. REPORT OF THE LONDON EDISON SOCIETY.

THE FIRST YEAR OF OUR SOCIETY, 1919-1920. Researched by Frank Andrews.

The Second Meeting of "The London Edison Society" was held at their new Headquarters, "The Food Reform Restaurant", Furnival St. Holborn, London, on the last Thursday in June, 1919.

Report

The first meeting at our new Head-Quarters which were voted very comfortable and suitable for demonstrations, was well attended.

The Chairman announced, that in deference to Mr. Edison's wishes, The London Edison Society was to be re-named "The City of London Phonograph Society".

Mr. Miles operated a Standard with covered top and Wood Cygnet and favoured us with choice records from his famous collection. Wax Amberols and Royal Purples were played. (Listed).

Generally the new records were received far more favourably than when they were first demonstrated, particular comment being passed on their splendid surfaces. Messrs. Burnell and Ross were elected on the Committee and four new members were enrolled.

A little inducement has been offered to enthusiastic members in the shape of three "Blues" - good titles - for the members introducing most new members before Christmas.

Our next Meeting at The Food Reform Restaurant, Furnival St. E.C. on July 31st, will be in the hands of Mr. Hillyer who has promised something startling in the way of Horns!

Further particulars from Hon. Sec. J.W. Crawley, 27 Horsham Ave. N.12.

JULY 1919. REPORT OF THE CITY OF LONDON PHONOGRAPH SOCIETY

The second Monthly Meeting at our new H.Q. with nearly Fifty Members being present. A programme of Splendid Gems was put forward by Mr. Norman Hillyer who operated his Standard with enclosed top Flaxite Reflexed Horn and Seymour Tone-Arm. The Piano of a dance on the floor below was a disturbing factor.

Four new members were enrolled, amongst them being Lieut. Simmons of the R.A.F. who is interested in Experimental Work and is pushing a new fibre needle made, however, from box wood and of an unusual shape. More will be heard of this needle.

A Mystery Record was played in the interval and guesses were made, but it finally turned out to be a French Language lesson 2 Minute "Blue" to be played at 90 revs.

A Record Exchange scheme was announced, and members who have records for sale are asked to communicate with Mr. C.R. Miles, 1, Portland Villas, Hampstead, N.W. 3.

The August Meeting on the last Thursday in the month will be given by Mr. J. Burnell.

C.R.W. MILES, Recording Secretary,
City of London Phonograph Society.

AUGUST 1919. REPORT.

The August Meeting of the Society was attended by a band of extremely enthusiastic and appreciative Edisonites, who were enjoying to the full the splendid programme offered by Mr. J. Burnell operating a Home machine with wooden Cygnet.

Mr. Crawley made the welcome announcement that Mr. Thomas A. Edison had consented to become our Patron, this news meeting with great applause.

Four new Members were enrolled and advantage was taken of the interval to do a certain amount of exchanging.

The September Meeting, Thursday 25th, will be a Members' Night and all are asked to bring their record gems and any novelties they may possess.

C.R.W. MILES, Recording Secretary.

1919, SEPTEMBER REPORT.

Our September Meeting, "Members' Night", was exceptionally interesting, plenty of proof forthcoming of the keenness for improvements existing among enthusiasts.

The Chairman, Mr. Hillyer, announced that Mr. Adrian Sykes, B.Sc., had kindly consented to become our President and his election was unanimously confirmed.

A Model "B" reproducer, introduced by Mr. Sharp, fitted with a diaphragm of his own make, was first tried on 23096, "Bells of London, March" - National Military Band, which was quite equal to the Model "B" with Edison Diaphragm.

Mr. Maskell's spring-tensioned repro' with copper diaphragm, converted from an old Edison Model "B" created quite a sensation. For purposes of comparison, No. 2364, "Do You Remember?" - Gillette, was played partly on the Model "B" and partly on Mr. Maskell's repro', to the great advantage of the latter which gives twice the volume with a pleasant tone, full detail and practically no blast.

Four new Members were enrolled during the interval after which Mr. Bickens put forward a bass repro' of his own construction throughout, modelled on the Edison "B", the shell being thinner and the diaphragm slightly larger. This gave a pleasing and brighter response, particularly noticeable on 2054 "Praise Ye" - Kryl and his Band.

Mr. Maskell's repro' was voted best for demonstration purposes.

The facts regarding the duplication of Edison "Blues", already well known, were recalled by the Chairman, who carried it a stage further by the playing with a Model "O" repro-ducer of a wax master record, furnished by Mr. Crawley, of "Sister Susie", duplicated from an Edison Disc, and the "Blue" record of the same title. The reproductions were, in the opinion of all, identical, and leave no room for doubt as to what is being done.

An interesting feature was the reading of the plot of "Madame Butterfly" up to the song "One Fine Day" and, the words having been distributed, Agnes Kimball's fine rendering was played.

The next meeting, October 30th, at The Food Reform Restaurant, will be in the hands of Mr. Miles.

C. R. W. MILES, Recording Secretary.

GWEN CATLEY AT THE R.V.A. SOCIETY

by a London correspondent

The Recorded Vocal Arts Society under the Chairmanship of Gordon Bromly, former Treasurer of The City of London Phonograph & Gramophone Society, is turning its attentions to hearing from some of the singers themselves, whose records have long been cherished. Earlier this year it was Stiles Allen, two months ago Dame Eva Turner, and on November 22nd Gwen Catley gave amusing recollections, an entertaining programme and advice for aspiring amateurs, in a crowded room in The National Book League Library in Albemarle Street, Piccadilly, a room dominated by a portrait of Beatrix Potter, a figure some book publishers must surely be grateful to.

In introducing Miss Catley, Anthony Westbrook said he first remembered her during the last war as Gilda in the Carl Rosa "Rigoletto" at the Wimbledon Theatre; Miss Catley, in reply, said she always enjoyed singing Verdi because he was never tiring, always fresh; opera itself was exciting, but taxing. Among fellow singers she remembered particularly was Heddle Nash, who was a joy to work with.

Gwen Catley said straight away that she supported singing in our own tongue, in fact her talk was titled "Sung in English", but it must be sung clearly and purely; if insufficient attention be given to word clarity, audiences soon tire of "being amazed" at coloratura runs and techniques. In compiling her talk, she was thankful to Tony Westbrook for helping to provide records; she had never collected records herself, but had been too busy making them, and now found herself singing less and listening more, and spent time adjudicating round the

 ADVERTISEMENTS

WANTED TO BUY

C, H, K, O, AMBEROLA 30 AND MODEL B DIAMOND REPRODUCERS, OR ANY PARTS FOR THEM SUCH AS BALANCE PLATES, CASES, SAPPHIRE OR GLASS STYLI, ANY EDISON, VICTOR, STANDARD OR OTHER DECALS FOR MACHINES OR HORNS; ANY SAPPHIRE STYLI FOR ANY MAKE, MAINLY IVORY OR BRASS SHANK PATHE.

HURDY GURDYS FROM ANY COUNTRY, SMALL MUSICAL INSTRUMENTS, MUSICAL NOVELTIES, BOOKS OR CATALOGUES PERTAINING TO EDISON, COLUMBIA, VICTOR OR STANDARD DISC MACHINES OR RECORDS. EDISON OPERA, CONCERT OR COLUMBIA GRAND PHONOGRAPHS AND MANY OTHER ITEMS TOO NUMEROUS TO MENTION HERE. I HAVE MANY ITEMS FOR SALE - LARGE LIST ONE QUARTER OR AIR MAIL FOR FIFTY CENTS.

ALL FOREIGN MAGAZINES, PLEASE COPY THIS AND SEND YOUR BILL - CHINA - JAPAN - SWITZERLAND - AUSTRALIA - GERMANY - FRANCE, and ALL OTHER FOREIGN COUNTRIES.

BEING AMERICA'S OLDEST DEALER, WE CAN USE MANY ITEMS, SO STATE WHAT YOU HAVE AND THE PRICES PRE-PAID TO ME BY REGULATOR OR AIR-MAIL.

A. NUGENT, Jr., [REDACTED], RICHMOND, VIRGINIA 23231, UNITED STATES.

I have the following 7in. Berliners for disposal. All are in fairly reasonable condition for their age. These are not for sale but I would exchange or part exchange them (cash adjustment either way) for a really rare or unusual phonograph or gramophone.

63168/70/73, 62609/17 (Madrid), Martenec, Martinez, etc.; 62507/21 (Barcelona), Alvarez, Gil, 32579, 32635 (Paris) Bru, 52570/73/77/94/99 53169/86/87 54104 54507 (Milan) operatic arias by Cesarini, Galan, Coradetti, Franchi, Moreo, etc.

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Herzog: 2 min. wax - "Ernani". Dangel, Paul: 4 min. wax - "Les Huguenots".

Bonci: 4 min. Amberol - Luisa Miller.

WANTED

Galvani - Slezak - Albani - Daddi - Cilla - Salvaneschi - Constantino - Giorgini - Hempel, etc., also, from the 1900s - 2 min. wax of General Booth (C-in-C Salvation Army) on a COLUMBIA cylinder.

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NOTE TO REGIONAL SECRETARIES

Peter Curry, who has been co-ordinating Regional Information and Reports, tells us that he is expecting to move from Southampton in the near future and for the moment is not able to deal with the compilation and duplication of Regional matters. Would Regional Secretaries kindly forward their news to Tony Besford, [REDACTED] GT. YARMOUTH, Norfolk, who will see that they are published promptly with the magazine.

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Corrections of Previous Issues

In our August Issue, we printed an article on the Pathe "Gaulois" machine, and have had the following comment from the Author: "The three photographs inside the magazine are of my machine as restored, but the front cover is from an advertisement given me by M. Pecourt."

We must apologise for an error on the cover of the October issue, which should, of course read : "Columbia Q After Restoration".

country. It had taken her a long time to want to hear her own records, and fifteen years, in fact, to really listen to "Lo, hear the Gentle Lark", her first record made in 1941. She would always remember that occasion, going to Birmingham Town Hall after a blitz the night before, to find the orchestra gathered but no glass in the windows; the players kept their overcoats on, and some had brought bottles of whisky to fortify themselves against the chill. On that occasion she recorded also Mozart's "Alleluia", "Il Bacio", and "Had I Jubal's Lyre" and the flute obbligato player asked her permission to play with his hat on!

Although Miss Catley could find faults with those recordings, they turned out to be best sellers. She would like to include several of her records in the programme to make the point about word clarity.

Record 1 "Sing a Song of Sixpence" (a recording of her son when four years old).

Record 2 "Mother, listen to my tale" (Adam), variations on a nursery rhyme, sung by GWEN CATLEY (HMV C 3871).

One could sense the audience's delight at this charming comparison between presentations of nursery rhymes; both had the words very clearly reproduced.

Record 3 "L'Elisir D'Amore", extract, ARNOLD MATTERS (Bass) and GWEN CATLEY from a broadcast of about 1948.

This ably showed the deliberate care with which Matters aimed at every word being heard.

Next played was a quartet which perhaps collectors had overlooked :

Record 4 "Sleep, My Saviour, Sleep", BAILLIE, BRUNSKILL, NOBLE, ALLIN. (Columbia DB 976).

Three extracts from "The Barber of Seville" were next heard, all sung in English.

Record 5 "Shall I tell you the Name of thy Lover?" (Se il mio nome) HEDDLE NASH, (from HQM 1234).

Record 6 "There's a Voice within my Heart" (Una Voce) GWEN CATLEY (HMV B 9323)

Record 7 "I'm the Factotum", DENNIS NOBLE (HMV C 3141).

Miss Catley had remembered making the B 9323 at Belle Vue, Manchester, during the last war, when the record companies maintained a policy of recording outside London, if possible. While singing for the recording, she could hear an R.A.F. dance going on in an adjoining hall, and found it difficult to keep the intonation right against the band beat; the microphone had not been sensitive enough to pick this up, however.

Having looked back over the past, our speaker commended two younger singers of today:

Record 8 "Hansel & Gretel", Cuckoo Dust.

Sung by PATRICIA KERN and MARY NEVILLE (from HMV CSD 1576).

It is a fact that Humperdinck's orchestration tends to be heavy, but both singers had still maintained their expression and word clarity through it.

In her student days, Miss Catley had joined the B.B.C. Chorus, and recalled an occasion when Leslie Woodgate, its conductor, had one day picked her out to sing solo in a Vaughan-Williams choral piece, and this gave her early confidence. Years afterwards she recorded one of Leslie Woodgate's songs:

Record 9 "Jubilate" (Woodgate) GWEN CATLEY (HMV B 10186).

It had been her custom to sing this as encore at the end of public concerts, and one local newspaper reported this as "You'll be lucky".

Another type of singing was demonstrated in the next recording, which, incidentally, had Florence Foster Jenkins on the backing:

Record 10 "Even Bravest Hear" - Faust, THOMAS BURNS (R. C. A. Int. 1150).

Clarity of diction is essential in Gilbert & Sullivan, here exemplified by Martyn Green.

Record 11 "If you're anxious for to shine" - Patience, MARTYN GREEN (Decca ACL 1117).

Miss Catley thought of Janet Baker as her favourite present-day woman singer. She has an ability to paint words and give them that little bit extra:

Record 12 "Love's Philosophy" (Quilter), JANET BAKER (from HQS 1091).

John Shirley Quirk had come to her notice about ten years ago, and at the time seemed to her that he would reach the highest pinnacle of his art.

Record 13 "Infinite Shining Heavens" - Songs of Travel (Vaughan-Williams)

JOHN SHIRLEY QUIRK (Saga XID 5211).

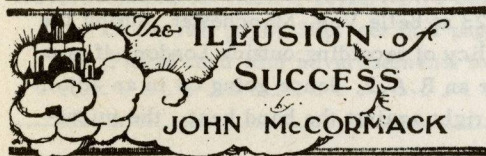
It seemed such a pity that the lovely old ballads are so seldom heard now; they are not sickly, they are beautifully sentimental, words fit the music when sung with the heart, and Miss Catley, to prove her point, played two recent recordings by Stuart Burrows, who had begun to delve into these old treasures.

Record 14 "Eleanore" and "Annabel Lee" STUART BURROWS (Oiseau Lyre SOL 324).

Miss Catley brought the programme to a close with a tape of the King's Singers. Many of us know their treatment of "The Highway Code" and "The Weather Forecast", and this time they told us about "Noah" - in song and with great verbal clarity.

The Chairman thanked Miss Catley for a programme prepared so thoroughly and presented so delightfully, and the audience gave her a warm ovation.

Those interested in hearing more about the activities of the R. V. A. S. should write to Gordon Bromly, [REDACTED] West Wickham, Kent, BR4 0HB.

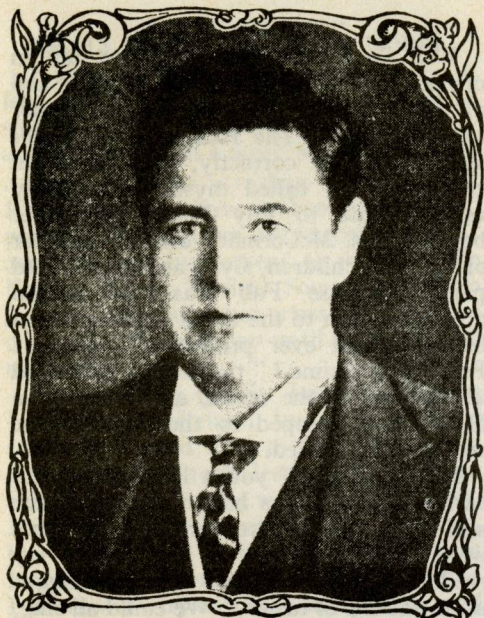


SUPPOSE it is natural that many people—when they listen to a great artiste pouring out his song with such effortless ease, and earning as much in a night as the majority of individuals do in a year or two—should look

upon him as the world's most fortunate man. Success, fame, and wealth are his. What more can mortal man want?

WHERE AMBITION HAS NO FINALITY

Yet it is one of the strange anomalies of life that no one gets everything he desires. If we climb the heights it is only to reveal



JOHN McCORMACK

new heights to be conquered, new ambitions to be realised. We fight and struggle to learn merely to be made aware of what we have still to learn. There is no such thing as finality, no point at which we may stop and lay the flattering unction to our soul that now we have attained the summit of complete satisfaction. And, really, few of us would have it otherwise. Could there be anything so appalling as to feel that we had drained life to its dregs; nothing more to accomplish, nothing to hope for?

Personally, I have been able to achieve a good deal during my career, but what, after all, is real success? Of course there is the kind of success which has its reward in material wealth, in the applause and approval of the public, in the recognition by the public of one's efforts to please them, and in the sense of personal victory; but these are only pleasant by-paths up the mountain side.

THE ABILITY TO HELP OTHERS

I do not mean to say that all these things do not add very materially to the happiness of both myself and those I love. Certainly they do. There are very obvious advantages in material success; and not least, in my case, the advantage of being able to help my less fortunate men.

I cannot help saying that I appreciate applause, and that the generous approval of the public lifts me up and spurs me on to ever greater efforts. Yet there is danger in it all. One must not give way to temptation, nor be overwhelmed by conceit and confidence. As I climb the mountain I must not be tempted to linger by the way, but must keep to the path, and strive for still higher things.

To admit success would be fatal. The artiste who admits success admits failure. Has there ever been an artiste who has said: "Ah, at last I have reached the summit of my ambition! I have planted my standard on the mountain's highest peak." I have never heard of one. Were Praxiteles, Michelangelo, Leonardo, Raphael, Rembrandt, Hals, Bach, Beethoven, Wagner, or Verdi ever guilty of such a thing? Did they ever proclaim to the world at large that they had conquered all—had achieved every artistic ambition? I can find no such records.

I do not for a moment say that an artiste should under-estimate his powers. Only one thing bores me more than conceit and arrogance, and that is silly modesty, self-depreciation that is obviously ridiculous. An artiste must know himself. He must know what he is capable of and fight for recognition of his talents. He must have ideals, but if he ever reaches them he will cease to be an artiste; he will become a soulless automaton.

I think, too, that the wise artiste will frankly recognise his limitations. None of us can do everything superbly. I used to sing a good deal in opera. I sang operatic rôles all over the world, but I am afraid I never felt quite at home in that medium. In course of time it was

borne in upon me with increasing clearness that opera was not my strong point. In 1915 I came to the conclusion that I was the world's worst actor, and I gave up opera for good. Everybody to his metier.

TO WHAT I OWE SUCCESS

To what do I attribute the success I have won? To some little voice, some little brain, some pertinacity, a very great deal of sincerity, and heaps and heaps of hard work. Ah, the work! Does the public always realise what an artiste goes through in his efforts to win recognition? Is it realised that however great his talent he generally has to fight and struggle for years, and sometimes almost starve, before he becomes what is known as a "star"? On the concert platforms and operatic stages of the world there are always artistes who will some day be famous, and able to command huge fees. To-day they are unknown, and working for bare existence fees. What of their inner lives, their day and night toil, their weary search for engagements, their keen disappointments?

THROUGH THE MILL

No vaudeville artiste working two or three shows a day was harder driven than I was to get a foothold on the operatic stage. For many months I lived sparingly on what plain food I could afford, and lived in second-rate boarding houses. My first engagement was at an Italian opera house, and I received the princely sum of fifteen lire for the job—about twelve shillings according to the exchange in those days. Imagine it! Twelve shillings for singing in an opera, with all that meant in previous study and work in preparing a repertoire of many operas, for I never knew which one I should have to appear in. The Italians liked me, and I was able to secure an engagement at Naples, where I sang as Faust on ten successive evenings for 200 lire—about £8. Think of that! Eight pounds for ten days' work!

"SIGNOR FOLI"

Well do I remember that first job in opera. The theatre was in Savona, and at that time I was known as Signor Giovanni Foli. The Italians could never spell my name correctly, so I chose an easier one. I called myself Foli partly as a tribute to Lily Foley, who later became Mrs. McCormack and the mother of my two children, Cyril and Gwen, and partly because Foli was the Italian approximation to the name of the greatest basso Ireland ever produced. "Bravo! Foli! Bravissimo!" the audience shouted at the end of the opera, and plain John McCormack stepped to the front of the curtain and bowed.

But let me tell you a little about my earlier days. I was born in Athlone, the son of a woollen worker, and as there were eleven children in the family my readers may guess that we were not brought up in the lap of luxury. We could all sing, my mother and father as enthusiastically as the rest, and even now when I pay a visit to my home we have a family sing-song.

WHEN FAILURE MEANT SUCCESS

It was never my idea when I was a boy that I should become a professional vocalist, and as a matter of fact I studied science for some time, and entered for a scholarship in the Royal College of Science. Now that is where my luck came in. I failed to win that scholarship. A little bit cleverer at science, and I should probably never have been heard of as a singer. Life is like that; small things sway big issues.

When I found that the Royal College of Science did not require me I decided to see what I could do with singing. At the age of 19 I competed at the Feis Ceoil, the National Irish festival, and won the gold medal. That meant a lot to me; it meant that I had vocal gifts, and that the outlook was promising if I worked hard and made the most of my opportunities.

SMALL FEES AND GREAT HOPES

I sang at various concerts for small fees, and in the course of a year I went to sing at the St. Louis Exhibition in America, and was paid £10 a week for two concerts a day. It seems a trifling sum now, but I was pleased to have it then, and I would point out that even three years later I accepted an engagement to sing for the Epping Forest Musical Society for three guineas. Like all other artistes I had to be content with small pay until I had made a reputation.

After leaving the St. Louis Exhibition I returned to Ireland, but feeling that I still had a good deal to learn I went to Italy, where I took lessons from Signor Sabatini, father of the well-known novelist. I improved considerably under his care, but when I tried to obtain engagements in Italy there was no rush for my services. I decided to try my luck in London, and in that city was able to secure a little work, singing at all sorts of concerts and in various kinds of places.

WORLD TOURS

After a time I was fortunate enough to be introduced to the late Arthur Boosey, who engaged me for his ballad concerts, and later I met Sir John Murray Scott, who helped me to gain a footing at Covent Garden, an event I was very proud of. After that my path became gradually easier.

With success came world tours and every imaginable kind of experience. I shall not easily forget my visit to Japan and China. Europeans and Americans are apt to think that the Eastern races are incapable of enjoying Western music, which, of course, is very different from their own. But there are many Englishmen and Americans teaching music in Japan, and the people are coming to be familiar with some of our better known classical music.

For instance, while I was out walking one day I heard someone singing the air of Schumann's "Traumerei." On looking

round I saw a dainty maiden sitting at a window smiling at me, because I had heard her.

WHEN THE JAPANESE LAUGH

The Japanese are very fond of some of our Western operas. One of the most popular is "Carmen," extracts from which are often hummed; I was surprised at the number of times I heard the Toreador song. It has been said that no opera company dare present Puccini's "Madame Butterfly" in Japan in case the audience objected to certain parts of it. But that is not the case. "Madame Butterfly" is welcomed, though the audience is inclined to guffaw when certain things happen which are not in accordance with custom, as, for example, when Sharples enters Madame's house without first removing his shoes.

The Japanese have a rather strange way of indicating their approval of an artiste. Instead of applauding they make a queer noise with the mouth. It sounds a little like a hiss, and at first I wondered if my reception was unfavourable. But the true meaning was afterwards explained to me, and I felt correspondingly relieved. I got another fright one day when I read in a criticism of a concert I had given that I had suffocated the audience. I found I was the victim of a bad translation, and that what the critic really meant was that I had left the audience breathless. Which was very much more gratifying, though, I hope, not strictly true.

A RECORD IN COOLNESS

I also had a cordial reception in British Columbia, which I visited after leaving Australia, where I toured with Melba. It was in the British Columbian city of Victoria, by the way, that I had an example of how business-like the cab-drivers are. Jumping into a cab I asked the driver to drive me to an hotel a few hundreds yards away. Instead of that he drove me through most of the streets in the city.

I possessed my soul in patience, and at last found myself at my hotel. I got out and inquired the fare. "Five dollars," was the calm reply. "What for?" I asked. "For the ride," said the man, without turning a hair. "A little bit steep, isn't it?" I asked. "I don't think so," was the cool reply. "I paid eight shillings for a record of yours this morning, and it's only fair to get even."

IN SEARCH FOR A VOICE

Well, as I have already announced, I intend to retire at 50, about seven years hence, because I don't believe an artiste should go on for a minute after his powers have begun to wane. In the meantime, I shall look for a tenor to succeed me, and I hope he will be an Irishman. Three years ago I was judging at a festival in Ireland when I heard a voice which seemed to me to be one in a million.

I had a talk with the owner, and told him that if he would go through the necessary training and hard work he would have

the world at his feet. But he was a Government official earning about £500 a year, and he preferred to stick to that. Still, I have not lost hope that I shall find the voice I am looking for.

A WORD TO WOULD-BE SINGERS

I could not end this article on a better note than giving the would-be singer just a little advice. The first care should be the health, and after that assurance that the teacher who is producing your voice is doing so correctly.

One has to remember that a voice may be made or marred by those who have charge of the pupil, and once a voice is marred it is a difficult matter to ever restore its beauty of tone.

Love of singing will go a great way to the making of a beautiful voice if the gift is there, and unless you have that love it were wise to abandon the thought of being a great vocalist.

Practise diligently, make haste slowly, and, above all, bring your soul into your voice.

The Sound-Magnifying Graphophones

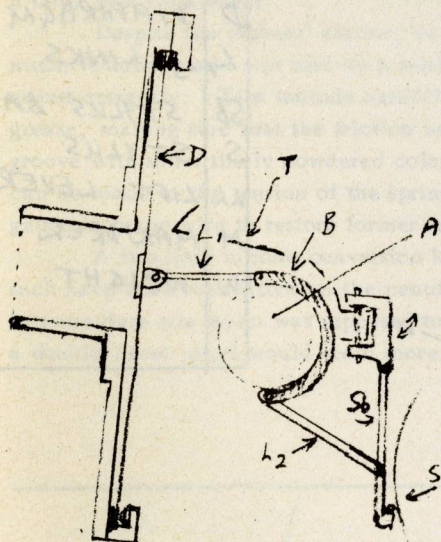
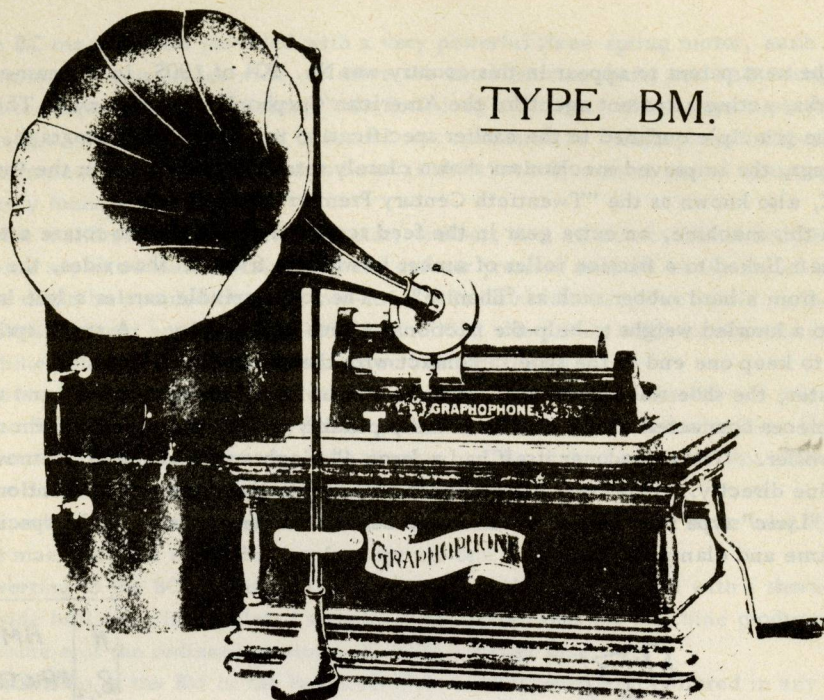
by A. D. B.

This is an account of the Graphophones using a "friction-relay" device interposed between the stylus and diaphragm.

In July, 1901, Daniel Higham, of the U.S.A., applied for a British Patent on the application of this principle, and this was accepted in August of that year and published as No. 13,739. The patent also covered the use of the device applied to telephones. It depended upon the friction of a shoe bearing upon a rotating roller and exerting a pull on a diaphragm through a lever.

The lever was connected by a link to the stylus bar, the "hill and dale" undulations of the stylus bar being magnified by the frictional force to induce larger vibrations of the diaphragm.

TYPE BM.



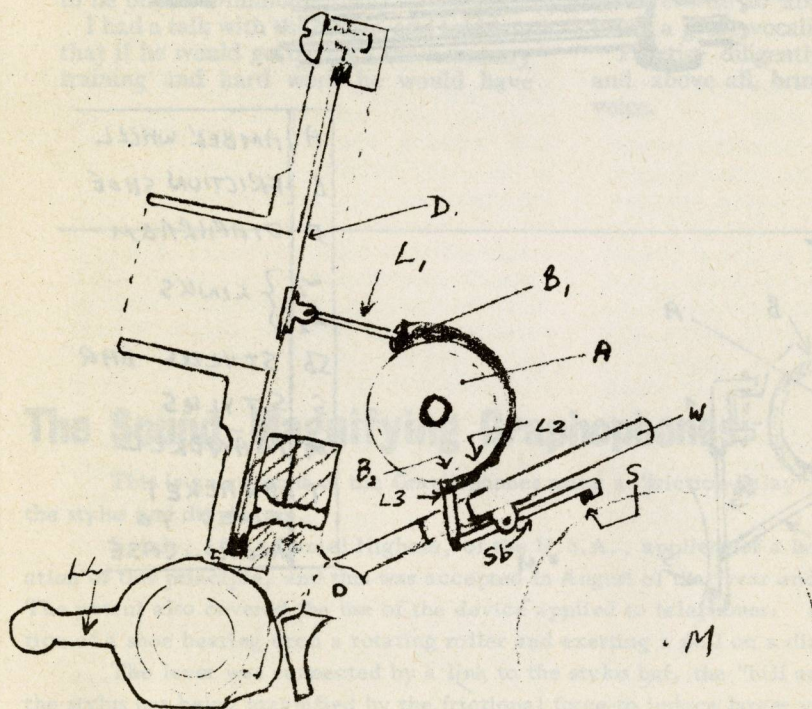
A	AMBER WHEEL
B	FRICTION SHOE
D	DIAPHRAGM
L ₁	} LINKS
L ₂	
SB	STYLUS BAR
S	STYLUS
M	MANDREL
T	BRACKET FIXED TO REPRO. CASE

Basic Model BM Mechanism.

The next patent to appear in this country was No. 904 of 1905, in the name of Mr. G. C. Marks, acting as patent agent for the American Graphophone Company. This patent applied the principle outlined in the earlier specification to a cylinder phonograph, and from the drawings, the improved mechanism shown closely resembles that used on the Graphophone model BC, also known as the "Twentieth Century Premier" model.

In this machine, an extra gear in the feed screw drive was used to rotate a telescopic splined shaft linked to a friction roller of amber in which a friction shoe rides, the latter being made from a hard rubber such as "Ebonite". The roller spindle carries a left-hand thread screwed to a knurled weight to help the frictional effect with gravity. A small spring wire is also used to keep one end of the shoe in contact with the roller.

Later, the shoe was modified as shown in Patent 905 of the same year, and was divided into two pieces connected with a thin brass link, possibly to help the shoe conform more closely to the roller. The reproducer itself had a large 4" diaphragm and was not removable from the machine directly. However, although not seen in practice, the patent mentioned an alternative "Lyric" type reproducer, which would be detachable by virtue of the special Lyre shaped frame and clamping device.



A	AMBER WHEEL
B _{1,2}	FRICTION SHOES
D	DIAPHRAGM
L ₁₋₃	LINKS
SB	STYLUS BAR
S	STYLUS
LL	LIFT LEVER
M	MANDREL
W	WEIGHT.

Basic Model BC Mechanism.

The BC machine was provided with a very powerful three-spring motor, each spring being approximately two inches wide, to drive the extra friction shaft, and had a long mandrel to take the new "Twentieth Century" six inch long cylinders, which gave a playing time of three minutes. Although this size of record was continued for "Dictaphone" office machines, entertainment recordings seemed to be available for only a short period of time, and are very rarely found today.

As the mandrel is of standard diameter, ordinary two-minute cylinders may be played; although some say extra wear is caused by the greater pressure exerted on the stylus in this machine, trouble could be avoided by using two-minute Indestructible type celluloid cylinders.

A further patent appeared in 1906, (No. 5063), describing a BC mechanism applied to a disc machine, but this does not seem to have been marketed.

A second phonograph offering less powerful reproduction than the BC was sold later, and known as the BM, (Twentieth Century Home Premier). This machine had a three inch diameter diaphragm and a modified friction feed mechanism. The makers said that this offered a "reduced and mellowed tone, ideal for the Drawing Room".

The cabinet and motor used for the BM appear to be the same as those used for the BG, (Sovereign) machine, the motor having four springs one inch in width.

Reverting to the BC, although this machine was illustrated fitted with a shorter brass horn with wide bell and nickel-plated stand. They stated that the machine produced sixteen times the volume of the ordinary phonograph, with a richer tone.

Illustrations of the BM in the brochure show a 30" flower horn, offered in any colour with a table or a floor stand.

Despite the makers' claims, similar models heard by the author do not seem to produce much volume, and I was told by a senior member of our Society that they were rather tricky to adjust correctly. Tips include carefully cleaning the V-groove of the amber wheel to remove grease, making sure that the friction brake beds down fully in the groove, and treating the groove with some finely powdered colophony resin, as used for violins. Further adjustments can be made to the tension of the spring wire or replacing this with a new piece of the same gauge in piano wire to restore former tension.

A two/four minute conversion kit was supposed to have been sold for the BC, and two such have been seen fitted on the penultimate and final gears of the feed screw train. An intermediate size stylus was supposed to have been used, although a turn-around fitting with a double-facet jewel would seem more likely.

Sir Compton Mackenzie

With the death on November 30th of Sir Compton Mackenzie, a month or so short of his 90th birthday, the gramophone has lost its great champion of the twenties, at a time here when the enthusiasts and devotees of serious music needed a leader who would state their case for them in their own magazine THE GRAMOPHONE, which he founded in April 1923.

Of course it is as a novelist, biographer, historian, traveller, island dweller, soldier, essayist, short-story writer, raconteur and wit that Compton Mackenzie was known best to the world, and these will be acclaimed in more appropriate organs than this.

There had been various gramophone periodicals before THE GRAMOPHONE, but these were mainly for the trade and provided poor fare for that generation of gramophone owners who have all but passed away; Compton Mackenzie provided a focal point for these, he provided what were surely the first record critics, articles on improving gramophone performance and on those aspects of music that the gramophone owner liked, and of course, a correspondence column. In this he was joined by his brother-in-law, Christopher Stone, by his wife and by others such as Alec Robertson. They were later joined by such names as Hermann Klein and P. G. Hurst. When the record companies would not or could not risk financing serious works, in 1924 Compton Mackenzie and THE GRAMOPHONE commissioned some through the National Gramophonic Society, and this in turn gave opportunities to budding musicians.

Compton Mackenzie on one or other of his islands was never slow in ordering the latest design of acoustic machine to be sent there for trial, and looking through gramophone catalogues and publications of the time, he seems to have endorsed a great number of them. He was, however, noticeably inappreciative of electrical recording at first in 1925.

In 1955 he put his musical (and gramophone) memories into a book called "My Record of Music", which covers this aspect of his life most entertainingly. However, as long as THE GRAMOPHONE is with us, it will be a living reminder of its founder and what he did here to help the gramophone into respectable maturity.

President: Major H.H. Annand, [REDACTED] Hillingdon, Middlesex.
Vice-President & Vice-Chairman: Mr. G. Frow, [REDACTED] Sevenoaks,
Kent.

Chairman: Mr. L. Watts, [REDACTED] Twickenham, Middlesex, TW2 5LS.
Hon. Sec.: Mr. W. Brott, [REDACTED] West Finchley, London, N3 1PG.

TREASURER'S NOTES

In future, would members please send all monies, (cheques, P.Orders, etc.) direct to the Treasurer, together with all orders for goods, as this will simplify our accounting system, and avoid double-handling. Receipts will be issued from the Treasurer, who will advise Len Watts of the orders, and members will be informed if any items are out of stock.

MEMBERSHIP RATES

U.K. and Europe	£1.25 per year
New Zealand Airmail	£2.20 per year
Australia, Japan, etc. (now payable directly to the Treasurer, as bulk subscription has ceased)	£2.20 per year
U.S.A. and Canada	5 dollars Surface Mail
	6 dollars Airmail.

Overseas members are advised to send STERLING DRAFTS or banknotes, as check clearances here carry a high commission rate. The Society no longer operates within the Post Office Giro system.

New Zealand and Australian Postal Orders are acceptable in the U.K.

To save postage in mailing receipts, these are sent out with the goods or next magazine to members.

PLEASE MAKE OUT ALL CHECKS AND DRAFTS PAYABLE TO "THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY".

Treasurer's Address: Mr. A. D. Besford, [REDACTED] Great Yarmouth, Norfolk, England.

The London Group meets during the Winter months on the second Saturday of each month at approximately 6 p.m. at "The John Snow" public house, in Broadwick Street, Soho, London, and in addition, regular meetings are held at the following centres:

HEREFORD Details from the Secretary, Mr. D.G. Watson, [REDACTED] Tupsley, Hereford.

MIDLANDS Details from the Secretary, Mr. E. Dunn, [REDACTED] Shirley, Solihull, Warwicks.

MANCHESTER Details from the Secretary, Mr. K. Batty, [REDACTED] Hazel Grove, Stockport, SK7 5HG, Cheshire.

VICTORIA, Australia. Details from the Secretary, Mr. A.W. Savery, [REDACTED] Reservoir, Victoria 3073, Australia.

ZURICH, Switzerland. Details from the Secretary, Herr W. Schenker, [REDACTED] [REDACTED], Zurich, Switzerland.

Please send all reports of regional meetings and any ADVERTISEMENTS to:-

Regional Sec., Mr. P.H. Curry, [REDACTED] Shedfield, Nr. Southampton, SO3 2JF, Hampshire.

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HILLANDALE NEWS is published on behalf of CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY by Bill Brott, to whom all articles should be sent, and A. Besford, to whom all advertisements should be sent.

